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CATALOGUE OF THE EXHIBITION

THE CUBIST SPIRIT IN ITS TIME

18 MARCH - 3 MAY
1947

THIS EXHIBITION HAS BEEN ORGANIZED BY
E. L. T. MESENS

THE CATALOGUE HAS BEEN COMPILED BY
ROBERT MELVILLE AND E. L. T. MESENS

THE LONDON GALLERY LTD

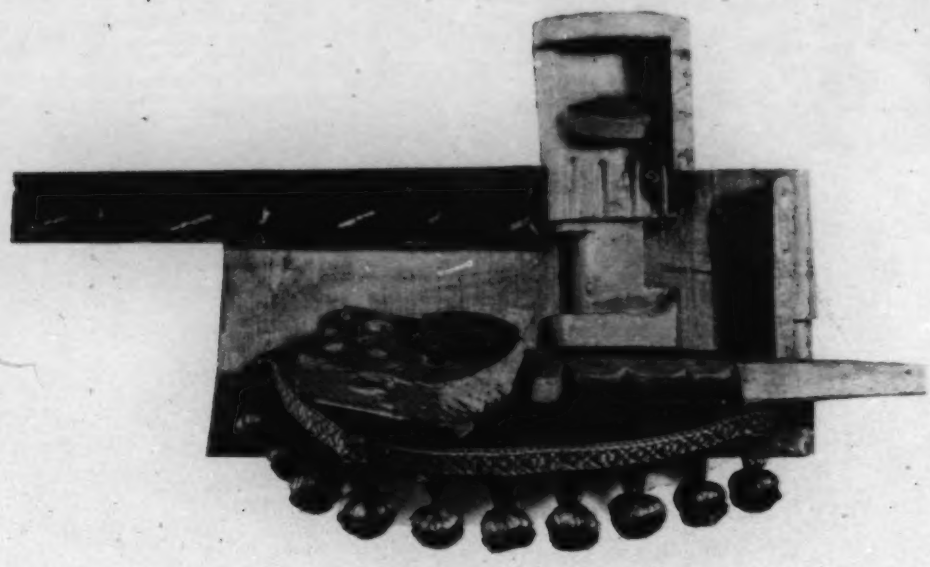

Plate 1 Cat. No. 31

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ARTISTS REPRESENTED IN THE EXHIBITION

Georges Braque, 1881–
Roger de la Fresnaye, 1885–1925
Marcel Duchamp, 1887–
Henri Gaudier-Brzeska, 1891–1915
Juan Gris, 1887–1927
Auguste Herbin
Henri Laurens, 1885–
Fernand Léger, 1881–
Wyndham Lewis, 1884–
Louis Marcoussis, 1883–1941
André Masson, 1896–
Francis Picabia, 1878–
Pablo Picasso, 1881–
Man Ray, 1890–
Gino Severini, 1883
Georges Valmier, 1884–1937
Jacques Villon, 1875–

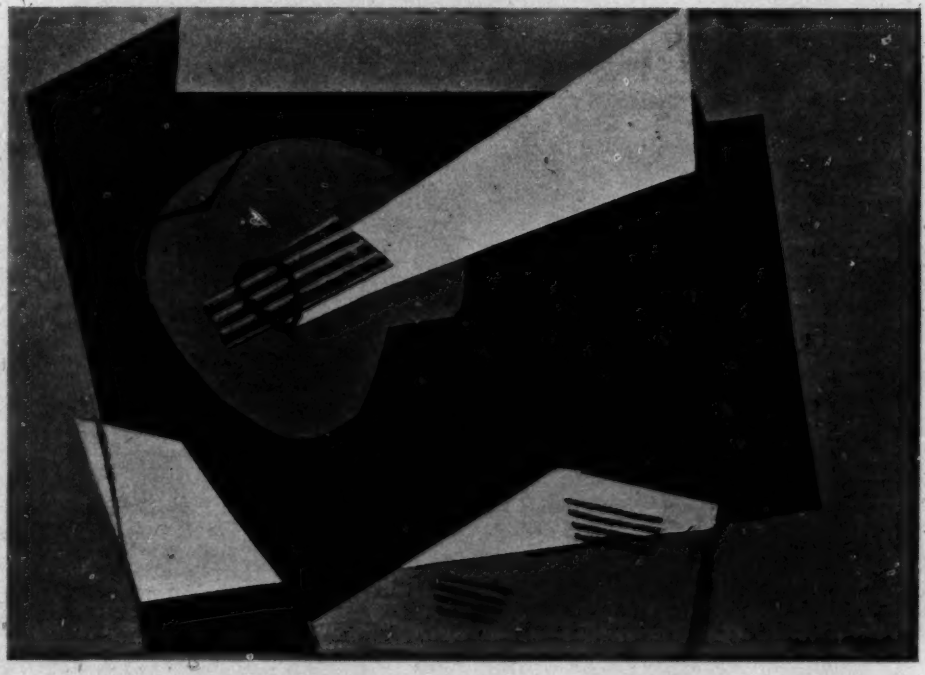

Plate 2 Cat. No. 39

Plate 3

Cat. No. 38

FOREWORD

TIME AND THE CONNOISSEUR are isolating the great cubist works from their own period, and it is usual to exhibit them beside selected pictures by the best 19th century masters. But it is not the purpose of the present exhibition simply to put on view some masterpieces by Picasso, Braque and Gris : it is hoped that by presenting them in the company of works by contemporaries who were equally active in the cubist revolution, or closely associated with it, or immediately influenced by it, some sense of the emotional and intellectual atmosphere of the cubist epoch may be recaptured.

The extraordinary speed with which cubism reached its most radical phase probably constitutes the swiftest and boldest transformation in the history of art. Always allowing for the originality of genius and the linear bias and the influence of Iberian and African sculpture and so on and so forth, the *Femme au Chignon* of 1909 (No. 4) can be considered a logical enough development from Cézanne, but already in the following year the pencil drawing of a nude (No. 12) takes us to the verge of the " scaffoldings " that arose on the canvases of Picasso and Braque in 1911, so that in less than two years an unparalleled fervour of investigation and a complete disregard for consequences took these two painters beyond the image into a world composed of lines of force. At that particular point, where avoidance of the image had its peculiar and elevating triumphs, artists were confronted with the wholly new task of *reconstructing* the image.

For many of us the " scaffoldings " themselves have long since become stately beings, with an alluringly enigmatic stare, but for those artists who received their full impact they precipitated a crisis of the first magnitude. In Léger and the Futurists, the cubist procedure produced a wave of optimism and a conscientious modernity that eventually resolved itself into the " style mécanique " and even into neo-classicism. For Gris, Laurens and Marcoussis cubism was

Plate 4 Cat. No. 1

Plate 5 Cat. No. 3

never a disruptive force but, on the contrary, an exquisite discipline. Their work glows with the happiness of certitude. They are the Fra Angelicos of cubism, and they were, naturally enough, the most reluctant to leave it. And for Juan Gris, greatest of the purely cubist painters, it may be that death intervened to save him from the miseries of dispossession. For artists of another, perhaps even more sensitive order, such as Duchamp and Picabia, the extreme cubist manifestations brought all notions of art and communication into question : their highly intelligent scepticism and their use of art as a weapon to attack every aspect of conformism provided the field of reflections and researches from which sprang the automatism of the surrealists.

The cubist period came to a close nearly twenty years ago ; the pictures in this exhibition are of a kind that will never again be painted, for their secret is as irremediably lost as that which governed the painting of " The Arnolfinis " (see quotation from André Breton on page 35.) Nevertheless cubism continues to exert its influence upon the present, not only for the *ever increasing* pleasure it affords the eye, but because its unsurpassed radicalism and its indubitable triumphs confront succeeding generations of artists with the truly formidable task of putting before us magical presences of an equal persuasiveness and grandeur.

ROBERT MELVILLE.

BIRTH AND CHRISTENING OF CUBISM

as recorded in *Les Peintres Cubistes* by Guillaume Apollinaire

THE NEW SCHOOL OF PAINTING HAS THE NAME OF CUBISME : this name was given in a spirit of derision, in the Autumn of the year 1908, by Henri Matisse, who had just seen a picture representing houses whose cubistic appearance had struck him vividly. [This allegation is strongly contradicted by Maurice Raynal in his book " Picasso," published by Crès, Paris, in 1922.]

The new æthetics was first born in the mind of André Derain, but the most remarkable and daring works the movement produced were those of a great artist, Pablo Picasso, who must be considered as one of the founders. Picasso's inventions, corroborated by the good sense of Georges Braque, who was the first to exhibit a cubist picture at the Salon des Indépendants in 1908, impressed Jean Metzinger in his studies. Metzinger exhibited the first cubist portrait, a portrait of myself, at the Salon des Indépendants in 1910. In the same year, this painter managed to introduce some cubist paintings by his friends into the Salon d'Automne. In 1910 also, works by Robert Delaunay, Marie Laurencin and Le Fauconnier, who all belong to the same school, were exhibited at the Indépendants.

The first collective exhibition of the Cubists took place in 1911, at the Indépendants, where Room 41, which was reserved to them, made a deep impression. Among the exhibits were the knowledgeable and seductive works of Jean Metzinger ; landscapes, " L'Homme Nu " and the " Femme aux Phlox," by Albert Gleizes ; two pictures by Marie Laurencin ; the " Tour Eiffel " by Robert Delaunay ; " Abondance " by Le Fauconnier and the " Nus dans un paysage " by Fernand Léger.

The same year also, the Cubists made their first appearance outside France, in Brussels, and in the preface to the catalogue of this exhibition, I accepted on behalf of the group the appellations : Cubism and Cubist.

In the later part of 1911, the " Exposition des Cubistes " at the Salon d'Automne made a considerable scandal and no mockeries were spared Gleizes, Metzinger and Fernand Léger. A new painter, Marcel Duchamp, and a sculptor-architect, Duchamp-Villon, had joined the group.

Other collective exhibitions were held : in November, 1911, at the Gallery of Contemporary Art, rue Tronchet, in Paris ; in 1912, at the Salon des Indépendants, which event was marked by the first appearance of work by Juan Gris ; in May of the same year another exhibition of the Cubists was held in Barcelona where the young Frenchmen were received with enthusiasm ; finally, in June, an exhibition was organized by the Société des Artistes Normands at Rouen, and this was marked by the inclusion of Francis Picabia in the new school.

" Les Peintres Cubistes " *was presumably written at the end of the year* 1911, *notes were added by the author in September* 1912, *and it was published by* Eugène Figuière, *Paris, in* 1913. *The first English translation appeared serially in the early twenties in the American magazine,* " Little Review " *(edited by Jane Heap and Margaret Anderson) ; a new translation by Lionel Abel was published in* 1944, *by* Wittenborn and Company, *New York.*

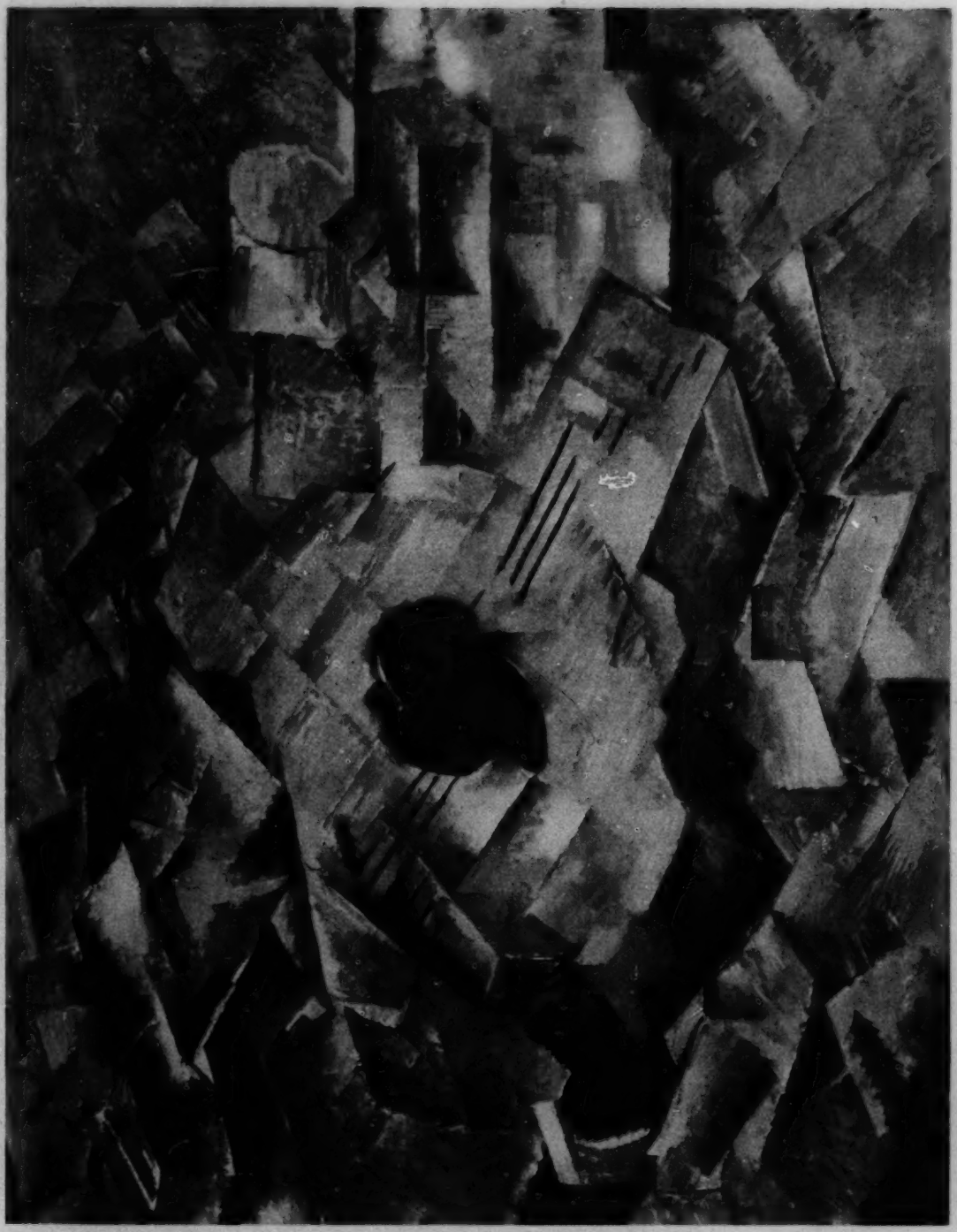

Plate 6

Cat. No. 2

NOTES

At the end of the " montage-introduction " to the catalogue of the exhibition " Surrealist Diversity " (Arcade Gallery, October, 1945), I wrote the following addendum, which was less out of place than at first sight might be supposed : *Cubism may have attempted to be a STYLE but when all is said it seems rather to have been a LUCKY misunderstanding.* There was no reason on that occasion to enter into explanations, but considering the wealth of work accomplished in the cubist period by Picasso, Braque, Gris and a few of their contemporaries, the word LUCKY should have been replaced by the word MARVELLOUS. The radiating power of this work is ever increasing, and its profound nobility becomes more evident each day, despite the poverty-stricken rationalisations which have followed it, and the ragged souvenirs it has left unwillingly in the world's vocabulary of painting.

* * *

The quotation from *Les Peintres Cubistes* contains the whole Dramatis Personæ of cubism at its inception, but with excessive generosity, and in a propagandist and proselytizing spirit, Apollinaire adds at the end of his book a rather lengthy list of names of painters and sculptors who, so he says, " are attached, whether willingly or not, to the cubist ' school.' " He pigeon-holes them in four categories—Scientific, Physical, Orphic and Instinctive—which have not stood the test of time, and have proved to be vague, confusing and on the whole irrelevant. Here, in the order mentioned by Apollinaire, are the names of the artists concerned :

" Georges Deniker, Jacques Villon and Louis Marcoussis."

" Marchand, Herbin and Véra."

" Dumont and Valensi."

" Henri Matisse, Rouault, André Derain, Raoul Dufy, Chabaud, Jean Puy, van Dongen, Severini, Boccioni, etc."

" Auguste Agéro, Archipenko and Brancusi."

* * *

It is necessary to make a brief examination of some of the names of painters and sculptors roped in by Apollinaire to swell the ranks of the cubists :

Georges Deniker : Unknown ; have never seen any of his work.

Jean Marchand : Was never a cubist ; why not mention as well Luc-Albert Moreau, Dunoyer de Segonzac, Boussingault, all very much affected at the time by " physical cubism " ! Marchand was the great favourite of Roger Fry, the English painter and æsthete : Fry tipped him as the great painter of the future, who would soon beat Picasso !

Véra : Not a cubist ; an interior decorator.

Dumont and Valensi : Really ! ! But what does it matter ?

Henri Matisse : Has never been possessed by the cubist spirit but has certainly been disturbed by its formal side—as witness, the picture "Tête blanche et rose " (1911).

André Derain : Anti-cubist from the start (see further note).

Rouault, Raoul Dufy, Jean Puy, van Dongen : Nothing doing !

Severini : First a futurist, then a cubist (his best work), then a neo-classicist, now a painter of academic religious frescoes.

Plate 7

Cat. No. 4

Boccioni : A futurist, perhaps the sole genuine one. Not a cubist. Was killed in war 1914–18.

Auguste Agéro : ? ? ? ?

Alexandre Archipenko : The most important sculptor of the cubist epoch ; inventor of sculpto-painting. Went to U.S.A. and lost his grip.

Brancusi : Has always defended himself against any suggestion of allegiance to groups or movements. Has never been a cubist. The greatest sculptor alive. His point of departure is the organic ; so is his point of arrival. The start is a human head and the finish is an egg. Has never been abstract or semi-abstract, but concrete.

* * *

It is regrettable that we have been unable to include in this exhibition some work of the years 1910–1912 by Jean Metzinger and Albert Gleizes, which is of documentary interest. It seems that neither of these painters has received the attention of English collectors.

Metzinger's early work, born from the impact upon him of Picasso and Braque, but never lifted to the level of their preoccupations, displays a cold and systematic technique for representing natural appearances with geometrical sectioning of all the shapes. In fact, he was at that time the real " cubist," drawing from Cézanne's manner horribly logical conclusions that freeze the work of art and make it ready for standardization. At the time when Picasso painted the extraordinary and pre-surrealist " Femme en Chemise " (also called " La Femme aux Seins dorés ") and gave obvious signs of increasing freedom from the invoked plastical rules, and at the time when Braque introduced into his " papiers collés " the dramatic and poetic element, Metzinger codified the rules of " Scientific Cubism," or a potential cubist " school," in a book written in collaboration with Albert Gleizes. Apollinaire's insistently expressed hopes for Metzinger have remained completely unrealized, and Metzinger's work has collapsed in heavily shaped and vulgarly coloured stylization of everyday themes.

Albert Gleizes' début disclosed an interest in the dynamics of modern life. His work does not appear at all on the same plane as Picasso's and Braque's, and therefore does not justify his inclusion by Apollinaire among the so-called " scientific cubists." Later, he developed into a theoretician, anxious to put painting in the service of collective architecture. He has made decorative panels for railway stations and churches, and has shewn great assiduity in the solicitation of official orders and recognition. His particular kind of codification of abstract painting has led to poster design and modernistic interior decoration in deplorable taste.

* * *

The acceptance of cubism as a " school " found credit in the years 1910–14 with a group of critics for which the powerful personality of Apollinaire was so seductive that his slightest utterances were law. As for the informed public and the daily press, which at that time were slowly becoming accustomed to the idea of a " school of impressionism," they were so completely flabbergasted by the new painters that they were only too glad to pack these disturbing fellows into one parcel : they made the word " cubism " a success, for it seemed ridiculous enough in their eyes to designate all that was beyond their understanding.

* * *

Among the painters and sculptors not mentioned in *Les Peintres Cubistes*—either because Apollinaire ignored their work or because they joined the " school " after his

Plate 8

Cat. No. 6

Plate 9

Cat. No. 7

book was published—there are : Henri Laurens, Georges Valmier, Léopold Survage, Henri Hayden, Angel Zarraga, Amédée Ozenfant, Jacques Lipchitz, Kasimir Malevitch, Michel Larionov, Natalia Gontcharova, Czaky, Piet Mondrian (1912), Charles Edouard Jeanneret, Serge Férat, Mme Tour-Donas, François Angiboult, Hellessen, Frank Kupka, Maurice Lambert, Rij-Rousseau.

* * *

The cubist epoch has not been a school, unless one excludes from it all its most important personalities. Neither has it been an " æsthetic " unless one values its bad and late consequences in architecture and interior decoration.

* * *

Cubism has been neither " the continuation of Cézanne's work," as has so often been said, nor " the logical consequence of it." Cézanne's painting is entirely concerned with the physical transcription of nature, within the limits imposed by the canvas and the pictorial means. It denotes a bourgeois austerity and restriction compared, for instance, with the sensuous attitude to life of the early impressionists. There are certainly visual echoes of Cézanne in some cubist paintings, but not to a greater extent than there are mental agreements with Seurat's conceptions, and plastical lessons from African wood sculpture and Henri Rousseau's spiritualization of volume.

* * *

Cézannian painters of the time are Othon Friez and Maurice de Vlaminck—bad painters, reactionary painters, followers repeating their derivations *ad nauseam.*

* * *

André Lhote is very often called a cubist painter, but this is entirely wrong. Lhote is a pseudo-classical painter : he has incessantly advocated a purely theoretical rationalisation of Cézanne's manner and of the French classical composition, and for the most part has achieved only bad painting.

* * *

It is time to withdraw the long standing credit allowed by Apollinaire to André Derain, in what concerns the beginning of cubism. This credit has yielded him consideration (see, for instance, André Breton's tribute in " Les pas perdus ") which he never deserved. Even when the cubist spirit was in full vigour, Derain insisted upon the centred classic theme ; throughout his career he has been standing-up classic corpses among the living, and since 1919 has produced nothing but third-rate, repetitive paintings.

* * *

If the present exhibition—presented nearly forty years after the birth of cubism, and about twenty-five years after its disruption in several directions—discourages those scholars and art historians who like to explain everything in the light of TRADITION, and go on taking the convenient and fatalistic course of stretching an endless chain from one summit of human genius to another, one of the objects of this exhibition will have been fulfilled.

E. L. T. Mesens.

Plate 10

Cat. No. 12

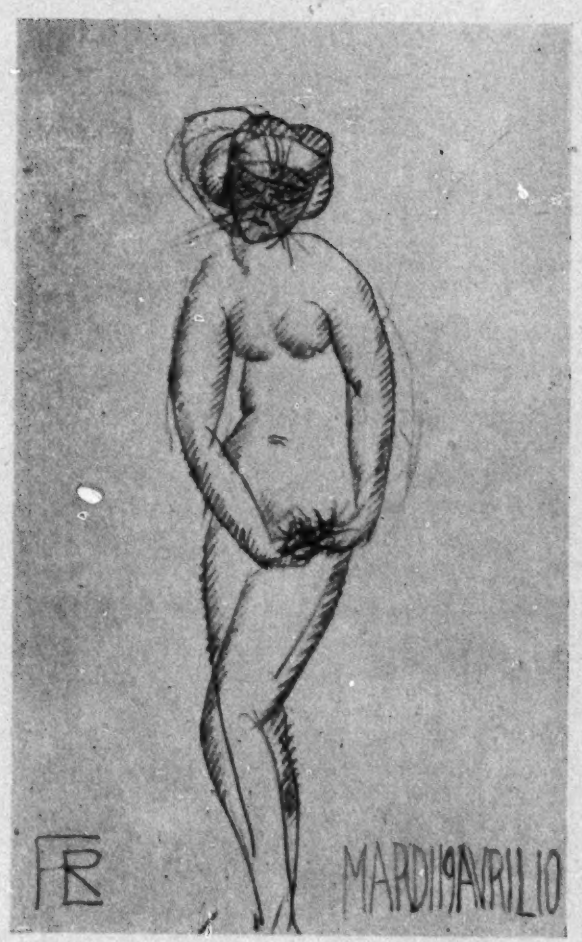

Plate 11

Cat. No. 8

CATALOGUE
AND REFERENCES

1908

1 PABLO PICASSO: *Tête* — Plate No. 4

Dim. W. 18″ × H. 24″ Charcoal drawing. Signed bottom right.
Former Collections: Léonce Rosenberg—Paris; A. Flechtheim—Berlin; The Mayor Gallery—London.

In this powerful and little-known drawing, Picasso contradicts effectively the critics' assumption that Cézanne was the chief influence on his early cubism. The impact of African Negro sculpture cannot be negated in the treatment of shoulders and head, but whereas the two figures on the right in "Les Demoiselles d'Avignon" (1907), the "Head" (Femme au Nez en quart de Brie—1907)* and the "Tête d'Homme" (1909—see pl. 5) still retain the nose as a prominent feature, in this drawing the nose has been completely suppressed. The whole composition tends to be on one plane, and is probably the earliest expression of the revolutionary plastic of cubism.

1909

2 GEORGES BRAQUE: *Guitare* — Plate No. 6

Dim. W. 23¾″ × H. 28¾″ Oil on canvas. Signed on back.
Former Collection: Henry Kahnweiler—Paris.
Private Collection.

3 PABLO PICASSO: *Tête d'Homme* — Plate No. 5

Dim. W. 9½″ × H. 12¼″ Watercolour. Signed bottom right.
Zervos Catalogue No. 716, vol. II, pt. 2.
Former Collection: Douglas Cooper—London.

4 PABLO PICASSO: *Femme au Chignon* — Plate No. 7

Dim. W. 29″ × H. 37″ Oil on canvas. Signed bottom left.
Zervos Catalogue No. 165, vol. II, pt. 1.
Reproduced: *La Renaissance*, No. 3, 1930 (Paris); *Apropos*, No. 3 (Lund, Humphries—London); "Pablo Picasso," by Jack Bilbo (Modern Art Gallery—London).
Former Collection: Fukushima—Paris.
Private Collection.

5 PABLO PICASSO: *Tête*

Dim. H. 16¼″ Bronze.
Zervos Catalogue No. 573, vol. II, pt. 2.
Reproduced: "Picasso," by André Level (Ed. Crès—Paris); "Die Kunst des 20 Jahrhunderts," by Carl Einstein (Propyläen-Verlag—Berlin); "Histoire de l'Art Contemporain," by Christian Zervos (Ed. Cahiers d'Art—Paris).

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* The "Femme au Nez en quart de Brie" was erroneously dated 1905 in *London Bulletin*, No. 15–16, 1939, and the correction is made by Alfred H. Barr, Jr., in "Picasso: Fifty Years of his Art," page 59. The date "October 1905" in the handwriting of Paul Eluard (who was a previous owner of the picture) is on the stretcher, and was confidently copied by *London Bulletin*.

Plate 12

Cat. No. 10

6 PABLO PICASSO : *Buste de Femme* Plate No. 8

Dim. W. 32″ × H. 39½″ Oil on canvas. Signed bottom left and dated " 9."
Zervos Catalogue No. 197, vol. II, pt. 1.
Reproduced : " Picasso," by Anthony Bertram (The World's Masters, The Studio—London) ; " Picasso et le goût du Paroxysme," by Paul Haesaerts (Ed. De Spieghel—Amsterdam) ; *London Bulletin*, No. 15–16, 1939 ; " Picasso," by Jean Cassou (Hyperion—New York).
Exhibited : Zwemmer Gallery—London, 1937 ; The London Gallery, 1939.
Former Collections : Uhde—Paris ; Tetzen Lund—Copenhagen ; Henry Kahnweiler—Paris ; Paul Rosenberg—Paris ; André Breton—Paris ; Jean Aron—Paris ; René Gaffé—Brussels.

Private Collection.

This noble picture has for many years been known as " La Femme Verte " or " Femme en Vert " (the Zervos Catalogue favours the latter title), but as the subject is neither a green woman nor a woman in green we suggest that it should be called simply " Buste de Femme." Picasso made many experimental paintings and drawings of Fernande at Horta del Ebro, in the summer of 1909, and this picture, painted after his return to Paris, is the final, sphinx-like, wonderfully integrated result.

1910

7 GEORGES BRAQUE : *Mandoline et Pommes* Plate No. 9

Dim. W. 16″ × H. 13″ Oil on canvas. Signed bottom right and on back.
Former Collection : Henry Kahnweiler—Paris.

Private Collection.

8 ROGER DE LA FRESNAYE : *Nu* Plate No. 11

Dim. W. 5″ × H. 8″ Pencil drawing. Monogram bottom left and dated " Mardi 19 Avril 10 " bottom right.

In his best pictures (" La Conquète de l'Air " and " La Vie Conjugale "), de la Fresnaye has instinctively applied the theories of Lhote, but with the equilibrium and taste of a French aristocrat. He has not been inspired by the cubist spirit but, in the form of an intelligent adaptation, has received some of its benefits.

9 PABLO PICASSO : *Buste de Femme*

Dim. W. 21½″ × H. 26″ Oil on canvas. Signed top left.
Zervos Catalogue No. 219, vol. II, pt. 1.
Reproduced : *London Bulletin*, No. 17, 1939 ; " Pablo Picasso," by Jack Bilbo (Modern Art Gallery—London).
Exhibited : The London Gallery, 1939.
Former Collections : John Quinn—New York ; Sir Michael Sadler—Oxford.

Private Collection.

Title, date and dimensions were incorrectly given by Sir Michael Sadler for the catalogue of the " Picasso in English Collections " Exhibition, London Gallery, 1939.

10 PABLO PICASSO : *La Mandoliniste* Plate No. 12

Dim. W. 25½″ × H. 32″ Oval. Oil on canvas. Signed bottom right.
Zervos Catalogue No. 228, vol. II, pt. 1.
Reproduced : *London Bulletin*, No. 15–16, 1939.
Exhibited : The London Gallery, 1939.
Former Collection : René Gaffé—Brussels.

Plate 13

Cat. No. 11

11 PABLO PICASSO : *La Jeune Fille à la Mandoline* Plate No. 13
Dim. W. 29″ × H. 39½″ Oil on canvas. Signed bottom right and dated " 10."
Zervos Catalogue No. 235, vol. II, pt. 1.
Reproduced : " Picasso," by André Level (Ed. Crès—Paris) ; " Histoire de l'Art Contemporain," by Christian Zervos (Ed. Cahiers d'Art—Paris) ; " Die Kunst des 20 Jahrhunderts," by Carl Einstein (Propyläen-Verlag—Berlin) ; *London Bulletin*, No. 15-16, 1939 ; " Picasso," by Jean Cassou (Hyperion—New York) ; *Apropos*, No. 3 (Lund, Humphries—London) ; " Pablo Picasso," by Jack Bilbo (Modern Art Gallery—London) ; " Art in Progress," (Museum of Modern Art—New York) ; " Picasso : Forty Years of his Art " (Museum of Modern Art—New York) ; " A Pablo Picasso," by Paul Eluard (Ed. Trois Collines—Geneva) ; " Picasso : Fifty Years of his Art," by Alfred H. Barr, Jr. (Museum of Modern Art—New York).
Exhibited : Galerie Georges Petit—Paris, 1932 ; Zwemmer Gallery—London, 1937 ; The London Gallery, 1939 ; The Museum of Modern Art—New York, 1939 and 1944.
Former Collections : Henry Kahnweiler—Paris ; René Gaffé—Brussels.
Private Collection.

12 PABLO PICASSO : *Femme Nue* Plate No. 10
Dim. W. 9½″ × H. 13½″ Pencil drawing. Unsigned.
Zervos Catalogue No. 206, vol. II, pt. 1.
Exhibited : The London Gallery, 1939 ; The Leicester Galleries—London, 1944.
Former Collections : A. Flechtheim—Berlin ; Sir Michael Sadler—Oxford.
Incorrect dimensions were given by Sir Michael Sadler for the catalogue of the " Picasso in English Collections " Exhibition, The London Gallery, 1939.

13 PABLO PICASSO : *Portrait de M. Uhde*
Dim. W. 23½″ × H. 32″ Oil on canvas. Unsigned.
Zervos Catalogue No 217, vol. II, pt. 1.
Reproduced : *London Bulletin*, No. 3, 1938.
Exhibited : Galerie Georges Petit—Paris, 1932 ; Zwemmer Gallery—London, 1937 ; The London Gallery, 1939.
Former Collection : René Gaffé—Brussels.
Private Collection.

1911

14 ROGER DE LA FRESNAYE : *Nu*
Dim. W. 10″ × H. 13″ Pencil drawing. Signed bottom right and dated " Juin 11."

15 MARCEL DUCHAMP : Excerpts from the Duchamp Valise
A. *Joueurs d'Echecs.* Ink and charcoal.
B. *Joueurs d'Echecs.* Oil.
C. *Portrait de Joueurs d'Echecs.* Oil.
The " Boite-en-Valise " was made in 1943 and contains reproductions of 69 principal works by Marcel Duchamp. Twenty examples only were made.

1912

16. MARCEL DUCHAMP : Excerpts from the Duchamp Valise
A. *Nu descendant un Escalier.* Oil.
B. *Mariée.* Oil.
C. *Le Roi et la Reine Entourés de Nus Vites.* Oil.
D. *Vierge.* Pencil.
E. *Vierge.* Pencil and wash.
F. 2 *Nus : un fort et un vite.* Drawing.
G. *Le Roi et la Reine Traversés par des Nus Vites.* Watercolour.
H. *Le Roi et la Reine Traversés par des Nus Vites.* Drawing.

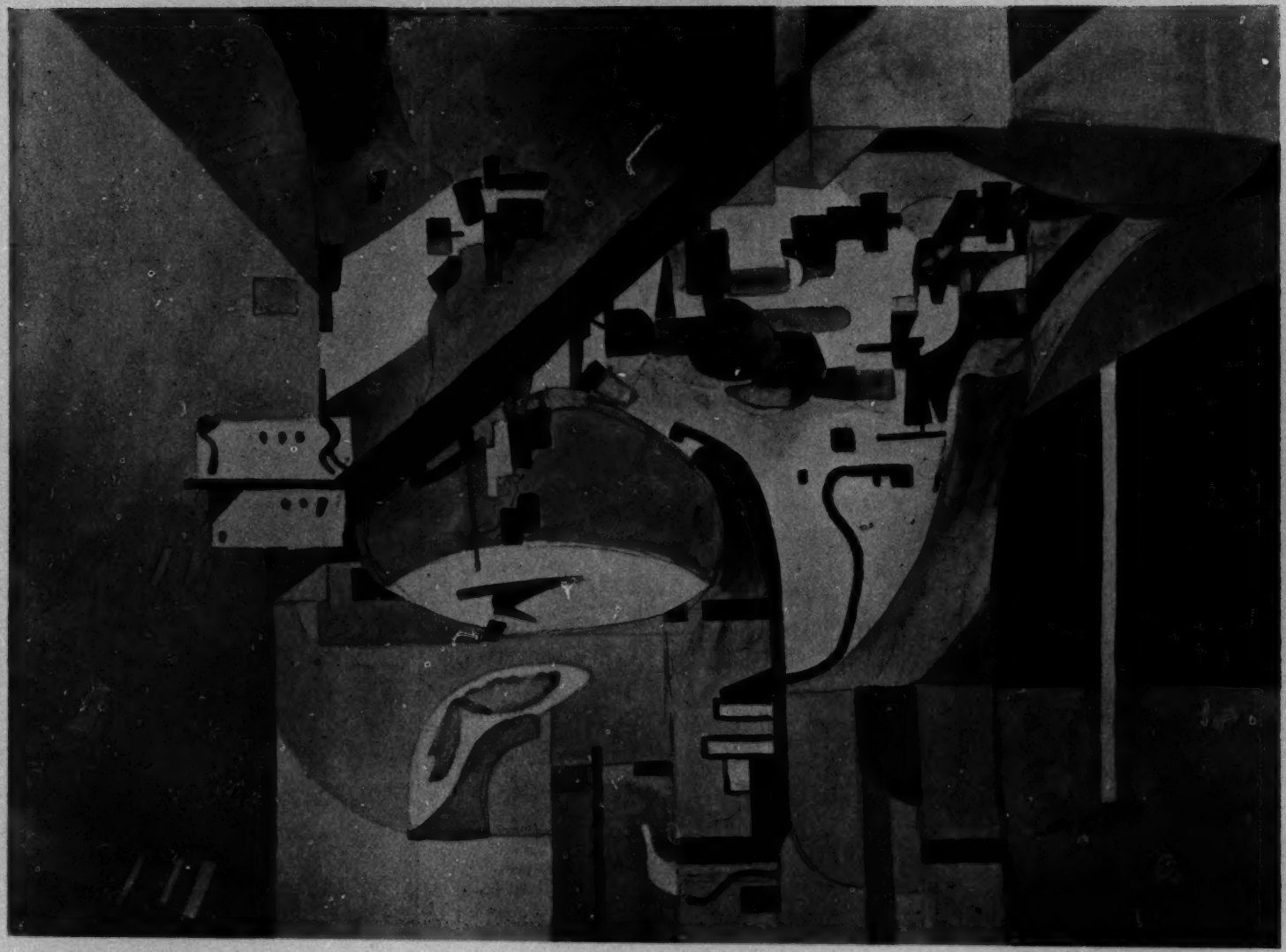

Plate 14

Cat. No. 18

17 HENRI GAUDIER-BRZESKA : *Portrait of Horace Brodzky*

Dim. W. 22″ × H. 30″ Pastel. Signed top left.
Reproduced : " Gaudier-Brzeska Drawings," edited by Horace Brodzky (Faber—London).
Exhibited : The Lefevre Gallery—London, 1946.

This young and remarkably gifted artist worked in England and was never numbered among the cubists, but it is curious to note that although the face in this pastel is treated in the language that has been common to a very great number of post-impressionist painters all over the world, the rest of the composition discloses something of the spirit of what Apollinaire called " physical cubism," a description that means little more than a geometrical filling in of the surface for constructive purposes.

18 FRANCIS PICABIA : *La ville de New York aperçue a travers le corps* Plate No. 14

Dim. W. 29″ × H. 21″ Watercolour. Signed and dated bottom right.
Former Collection : Benjamin Péret—Paris.

This picture, one of the most interesting examples of the painter's early period, tends to be less concerned with pure painting than his " Caoutchouc " (1909)—which Zervos considers to be the earliest example of non-figurative painting (" Histoire de l'Art Contemporain," page 311)—and less concerned with movement than " Composition " (Catalogue No. 19) of the same year and " Animation " of 1914 (Catalogue No. 27). This somewhat Chinese landscape belongs to the world of Lear's " Upsidownia " ; the canvas has been reversed for the addition of signature, date and title, leaving no doubt that the painter wants us to see an inverted image. The picture and its title combine delicate poetry and physical humour, presaging surrealist images : this remark made, one wonders why Apollinaire " urges " him, in his book, " to address himself to the subject (poetry), which is the essence of plastic art."

19 FRANCIS PICABIA : *Composition*

Dim. W. 25″ × H. 21″ Watercolour. Signed and dated bottom right.
Former Collection : Miss Peggy Guggenheim—New York.

20 PABLO PICASSO : *Guitare, Bec à Gaz, Flacon* Plate No. 15

Dim. W. 21¾″ × H. 27½″ Oil on canvas. Signed top left and on back.
Zervos Catalogue No. 381, vol. II, pt. 2.
Reproduced : *London Bulletin*, No. 15–16, 1939.
Exhibited : The London Gallery, 1939.
Former Collection : René Gaffé—Brussels.
Private Collection.

21 GINO SEVERINI : *Le Boulevard*

Dim. W. 36″ × H. 25½″ Oil on canvas. Unsigned.

Closely related in style to the famous " La danse du ' Pan Pan ' au Monico," exhibited in the *First Futurist Exhibition*, held in Paris in 1912.

1913

22 GEORGES BRAQUE : *Nature Morte*

Dim. W. 24″ × H. 19″ Charcoal and papier collé. Signed on back.
Former Collections : Henry Kahnweiler—Paris ; Jacques Zoubaloff—Paris ; E. L. T. Mesens—Brussels.
Private Collection.

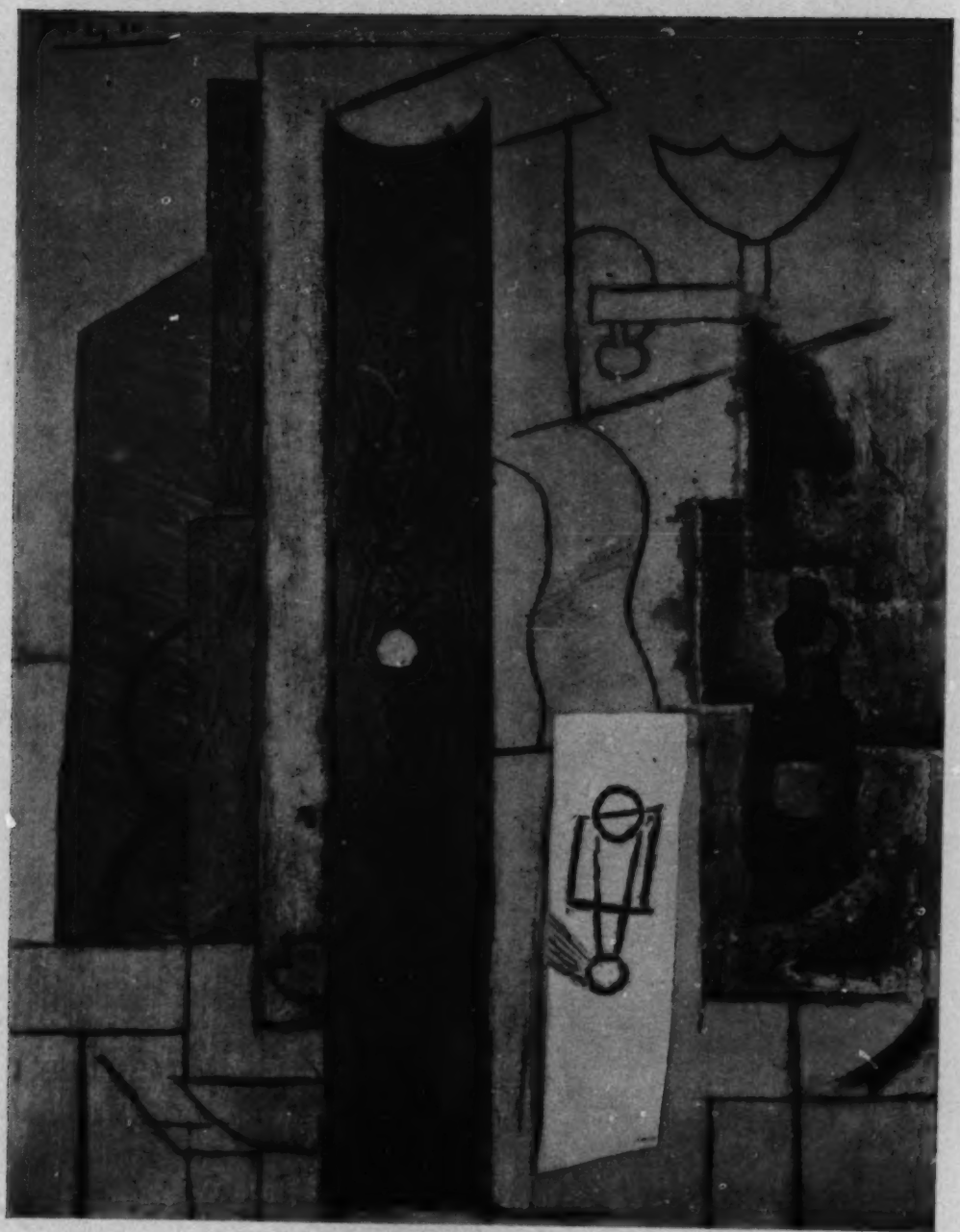

Plate 15

Cat. No. 20

23 JUAN GRIS : *Nature Morte avec Bouteille*

Dim. W. 14½″ × H. 18″ Oil on canvas. Signed on back.
Former Collection : Henry Kahnweiler—Paris.
Private Collection.

24 JUAN GRIS : *Nature Morte avec Violon*

Dim. 28¼″ × H. 22¾″ Oil on canvas. Signed on back and dated " 8-13."
Former Collections : Henry Kahnweiler—Paris ; A. Flechtheim—Berlin.
Private Collection.

25 PABLO PICASSO : *Homme au Violon*

Dim. W. 18″ × H. 48½″ Charcoal and papier collé. Signed on back.
Zervos Catalogue No. 399, vol. II, pt. 2.
Reproduced : *London Bulletin*, No. 15-16, 1939 ; " Picasso : Forty Years of his Art," (Museum of Modern Art—New York).
Exhibited : The London Gallery, 1939 ; Museum of Modern Art—New York, 1939.
Former Collections : Henry Kahnweiler—Paris ; René Gaffé—Brussels.
Private Collection.

26 PABLO PICASSO : *Tête* Plate No. 16

Dim. W. 13″ × H. 17″ Papier collé and charcoal. Unsigned.
Zervos Catalogue No. 414, vol. II, pt. 2.
Reproduced : " Picasso," by Mauriee Raynal (Ed. Crès—Paris) ; " Le Surréalisme et la Peinture," by André Breton (Ed. Gallimard—Paris, 1928 and Brentanos—New York, 1945) ; " Surrealism," by Herbert Read (Faber—London) ; *London Bulletin*, No. 15-16, 1939 ; " Picasso : Forty Years of his Art " (Museum of Modern Art—New York) ; " Picasso : Fifty Years of his Art," by Alfred H. Barr, Jr. (Museum of Modern Art—New York).
Exhibited : International Surrealist Exhibition—London, 1936 ; The London Gallery, 1938 and 1939 ; The Museum of Modern Art—New York, 1939.
Former Collection : André Breton—Paris.
Private Collection.

There is some disagreement in the dating of this work. Kahnweiler and Breton give 1914 (see " Picasso : Fifty Years of his Art," page 88, and " Le Surréalisme et la Peinture," New York Edition, facing page 24). The Zervos Catalogue states " Hiver, 1912-13." The Zervos date, if correct, gives Picasso precedence over Chirico in using lath-like forms to create a different, more surrealist " scaffolding " than that which characterizes some of the Picassos and Braques of 1911. The pictures in which Chirico's strange wooden constructions first appear are not earlier than 1914-15.

1914

27 FRANCIS PICABIA : *Animation*

Dim. W. 25¼″ × H. 21″ Watercolour. Signed bottom left and dated " 1914."
Former Collection : Paul Eluard—Paris.
Private Collection.

28 PABLO PICASSO : *Le Pichet blanc*

Dim. W. 8¼″ × H. 11″ Papier collé. Signed bottom left.
Zervos Catalogue No. 462, vol. II, pt. 2.
Reproduced : " L'Album Surréaliste "—Tokio ; *London Bulletin*, No. 15-16, 1939.
Exhibited : The London Gallery, 1939.
Former Collection : René Gaffé—Brussels.
Private Collection.

Plate 16

Cat. No. 26

29 PABLO PICASSO : *Citron coupé* Plate No. 18

Dim. W. 10″ × H. 8″ Pencil and oil on cardboard with oil on canvas introduced as " collage." Signed bottom right.
Zervos Catalogue No. 479, vol. II, pt. 2.
Reproduced : " L'Art Cubiste," by Guillaume Janneau (Ed. Moreau—Paris) ; *London Bulletin*, No. 15–16, 1939.
Exhibited : The London Gallery, 1939.
Former Collection : Jacques Zoubaloff—Paris.

30 PABLO PICASSO : *Arlequin* Plate No. 17

Dim. W. 7″ × H. 10″ Pencil drawing. Signed bottom left.
Reproduced : *London Bulletin*, No. 15–16, 1939 ; *The Architect and Building News*, vol. CLXII, No. 3720—London, 1940.
Exhibited : The London Gallery, 1939.
Former Collection : André Breton—Paris.

31 PABLO PICASSO : *Nature Morte* Plate No. 1

Dim. W. 18″ × H. 9″ Construction in wood with tasselled fringe.

Picasso made two much simpler versions of this construction in the same year, both of which have the glass, but not the knife, cheese and slices of sausage, and only one of them has a fringe which is made of leather.

32 MAN RAY : *Man Ray 1914*

Dim. W. 4¾″ × H. 6¾″ Oil on panel
Reproduced : *Minotaure* No. 10, 1937 (Ed. Skira—Paris).
Private Collection.

It is remarkable that this picture, which so clearly represents the cubist post-Cézannian tendency, should have been painted in America, in comparative isolation. At the time, Man Ray was in contact with two other American artists, Joseph Stella and Stuart Davis, who had already been influenced by the cubists, but he did not go to Paris until seven years later. He has avoided the usual cubist iconography and with notable originality has employed his name and the date as a subject. The reproduction in *Minotaure* is upside down and renders the letters and figures illegible.

1915

33 PABLO PICASSO : *Les Danseurs*

Dim. W. 4¾″ × H. 5¾″ Watercolour. Unsigned.
Zervos Catalogue No. 556, vol. II, pt. 2.
Reproduced : *London Bulletin*, No. 15–16, 1939.
Exhibited : Galerie Georges Petit—Paris, 1932 ; The London Gallery, 1939.
Former Collection : Paul Eluard—Paris.
Private Collection.

1916

34 JUAN GRIS : *Nature Morte* Plate No. 19

Dim. W. 9″ × H. 11¼″ Pastel. Signed bottom right.

35 JUAN GRIS : *La Chope*

Dim. W. 21″ × H. 28″ Papier collé on canvas. Signed on back.
Reproduced : " Juan Gris : sa Vie, son Oeuvre, ses Ecrits," by Daniel-Henry Kahnweiler (Ed. Gallimard—Paris).
Former Collections : Pierre Faure—Paris ; Henry Kahnweiler—Paris ; Sir Kenneth Clark—London.

Plate 17 Cat. No. 30

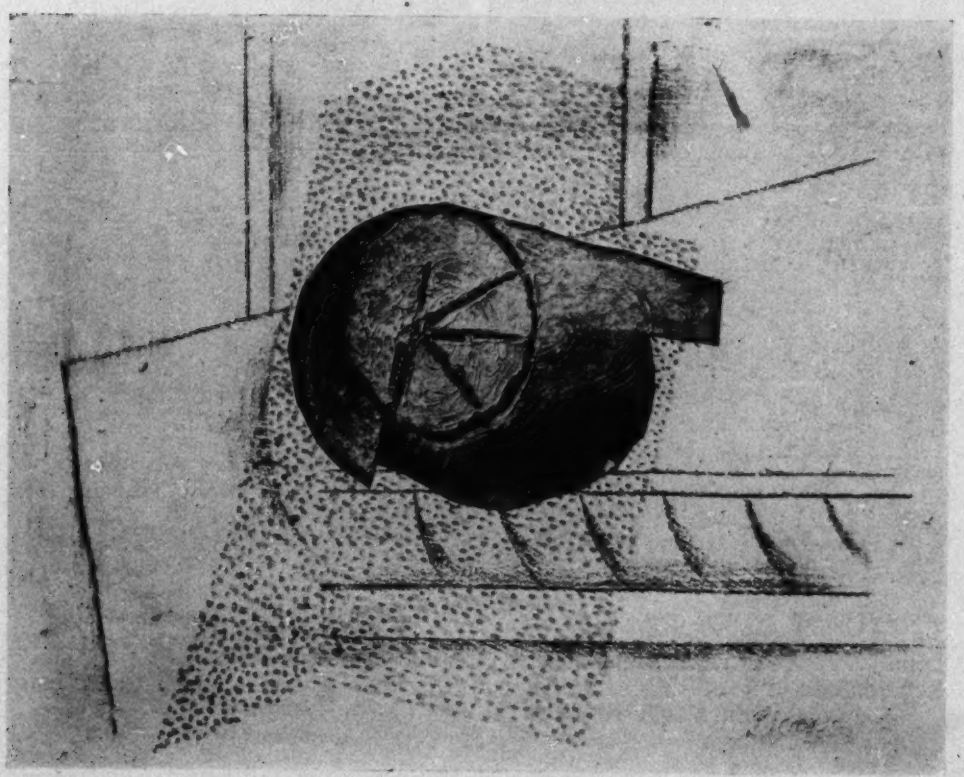

Plate 18 Cat. No. 29

Plate 19

Cat. No. 34

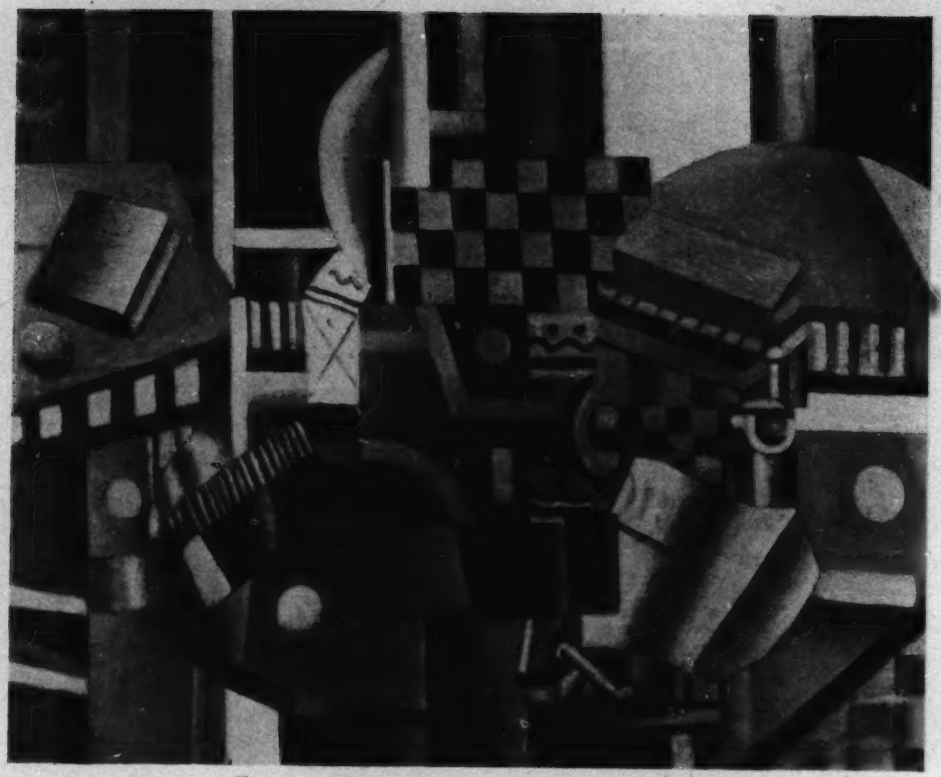

Plate 20 Cat. No. 40

36 JACQUES VILLON : *Figure*

Dim. W. $4\frac{3}{4}$″ × H. 10″ Pencil and wash. Signed bottom left and dated " 16."
Private Collection.

1918

37 MARCEL DUCHAMP : Photograph of a glass-picture in the Dreier Collection, entitled " *A Regarder d'un Oeil, de près, pendant presque une heure.*" Plate No. 26

The plate glass on which the images are incised was badly splintered sometime after the picture was completed. This photograph was taken before it was damaged, on the balcony of a Buenos Aires apartment, and an idea of its size can be gathered from a comparison with the chairs on either side. The lights of Buenos Aires are in the background.

38 JUAN GRIS : *Nature Morte* Plate No. 3

Dim. W. $23\frac{1}{2}$″ × H. 32″ Oil on canvas. Signed bottom left and dated " 3-18."
Former Collections : Léonce Rosenberg—Paris ; F. C. Graindorge—Liége.

39 HENRI LAURENS : *Guitare* Plate No. 2

Dim. W. 21″ × H. 15″ Papier collé. Signed bottom right.
Former Collection : Léonce Rosenberg—Paris.

Plate 21 Cat. No. 48

40 FERNAND LEGER : *Nature Morte* Plate No. 20

Dim. W. 32″ × H. 25″ Oil on canvas. Signed on back and dated " 12–18."
Former Collections : Léonce Rosenberg—Paris ; The Mayor Gallery—London.

41 FERNAND LEGER : *Le Mécanicien dans l'Usine*

Dim. W. 25½″ × H. 21″ Oil on canvas. Signed bottom right and dated " 18."

1919

42 GEORGES BRAQUE : *Nature Morte* Plate No. 23

Dim. W. 18¼″ × H. 12½″ Pastel and charcoal. Signed bottom left.

43 JUAN GRIS : *Nature Morte* Plate No. 22

Dim. W. 10½″ × H. 18″ Oil on canvas. Signed bottom left and dated " 2–19."
Former Collections : Léonce Rosenberg—Paris ; Douglas Cooper—London ; The Mayor Gallery—London.
Private Collection.

44 GINO SEVERINI : *Nature Morte*

Dim. W. 28¼″ × H. 15″ Oil on canvas. Signed bottom right.
Former Collections : Léonce Rosenberg—Paris ; The Redfern Gallery—London.

1921

45 FERNAND LEGER : *Les Pêcheurs*
Dim. W. 36″ × H. 23½″ Oil on canvas. Signed bottom right and dated " 21."
Former Collection : A. Flechtheim—Berlin.

46 FERNAND LEGER : *Paysage*
Dim. W. 25¾″ × H. 17¾″ Oil on canvas. Signed bottom right and dated " 21."
Former Collection : A. Flechtheim—Berlin.

47 FERNAND LEGER : *Personnage avec Fleurs*
Dim. W. 9¾″ × H. 13¾″ Gouache. Signed bottom centre and dated " 21."
Former Collections : A. Zwemmer—London ; Miss Valerie Cooper—London.

1922

48 ANDRÉ MASSON : *Nature Morte* Plate No. 21
Dim. W. 17¾″ × H. 14½″ Oil on canvas. Signed bottom left.
This compact composition, with its curious pressing together of objects, was followed almost immediately by the more visionary and fluid conception of form that characterizes Masson's passage from cubism to surrealism in 1923–5.

49 GEORGES VALMIER : *Vase of Flowers*
Dim. W. 5″ × H. 8″ Gouache and papier collé. Signed top left and dated " Juin 1922."

1923

50 LOUIS MARCOUSSIS : *Nature Morte* Plate No. 24
Dim. W. 10″ × H. 6¾″ Watercolour. Unsigned.

1924

51 JUAN GRIS : *Violon et Compotier*
Dim. W. 23½″ × H. 15″ Oil on canvas. Signed bottom left and dated " 24."
Former Collection : A. Flechtheim—Berlin.

52 FERNAND LEGER : *Composition* Plate No. 25
Dim. W. 39″ × H. 51″ Oil on canvas. Signed bottom right and dated " 24."

1925

53 FERNAND LEGER : *Le Compas*
Dim. W. 9¼″ × H. 13¾″ Pencil drawing. Initialled bottom right and dated " 25."
Former Collection : Henry Kahnweiler—Paris.

1929

54 LOUIS MARCOUSSIS : *Composition*
Dim. W. 24″ × H. 19½″ Oil on canvas. Signed lower left and dated " 29."
Private Collection.

DATE NOT KNOWN

55 AUGUSTE HERBIN : *Compotier et Bouteilles*
Dim. W. 15½″ × H. 20¾″ Watercolour. Signed bottom right.

56 WYNDHAM LEWIS : *Beach Scene*
Dim. W. 17″ × H. 13″ Pen and watercolour. Unsigned.

57 WYNDHAM LEWIS : *The Truly Wise*
Dim. W. 7″ × H. 9″ Pen and wash drawing. Signed bottom right.

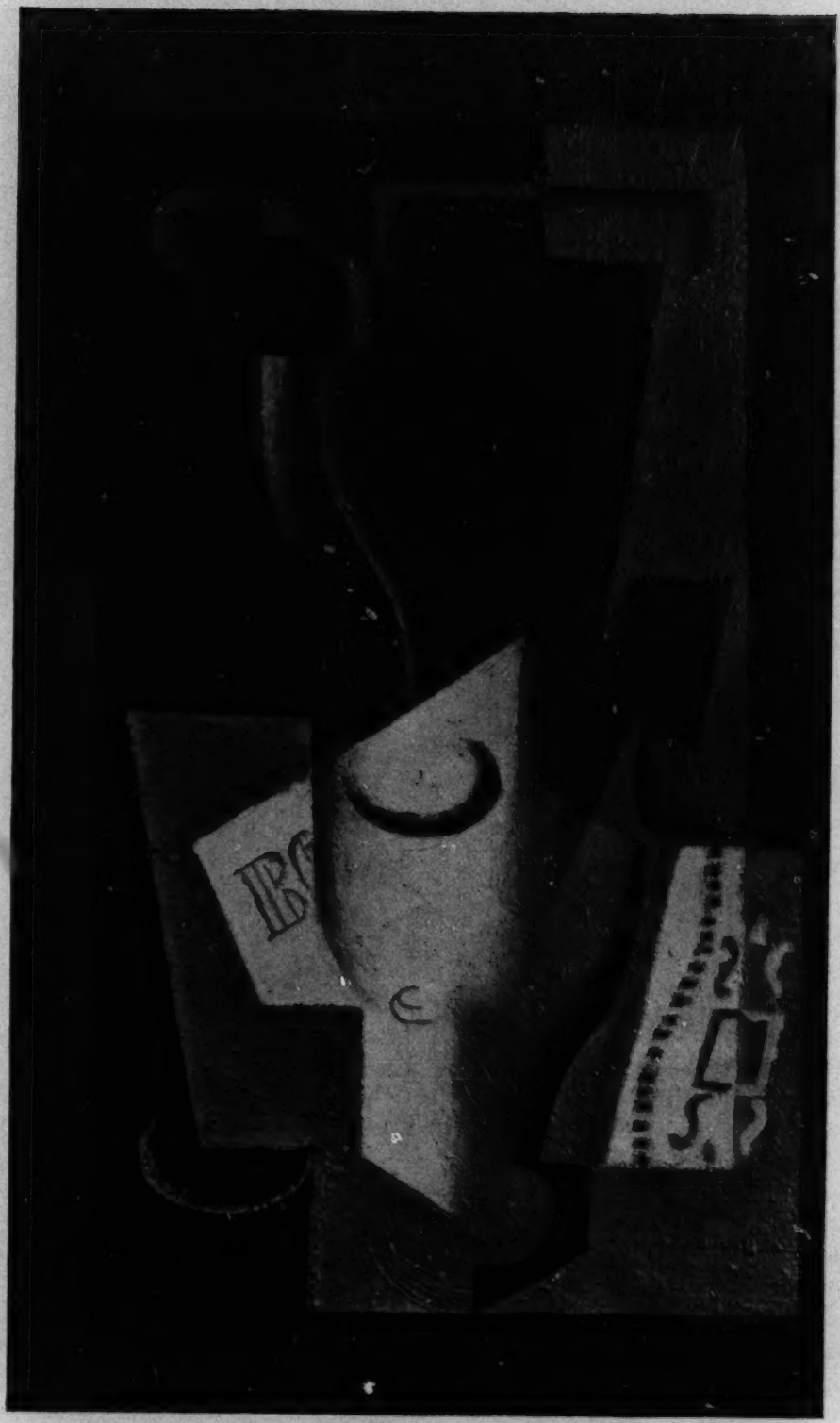

Plate 22

Cat. No. 43

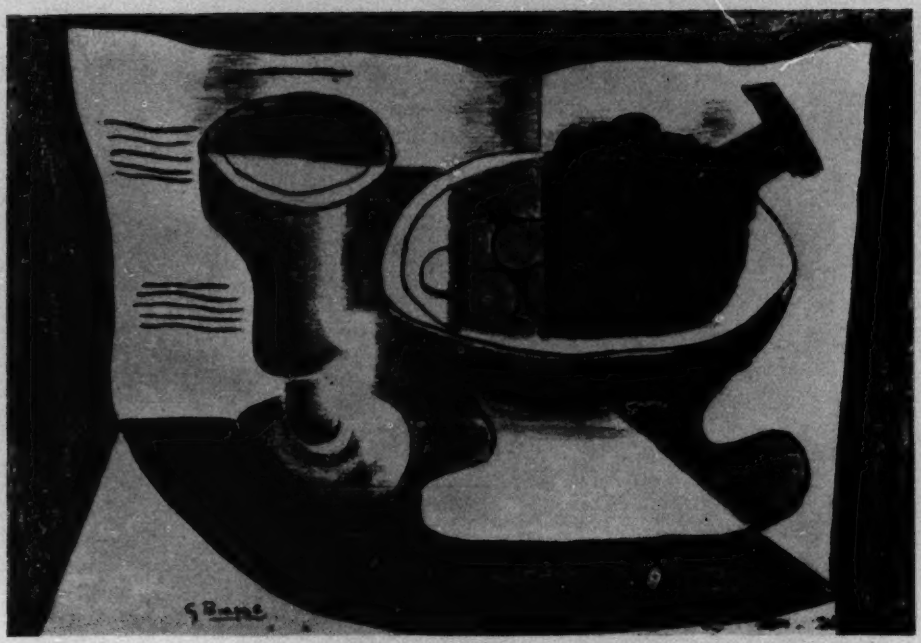

Plate 23 Cat. No. 42

André Breton:

This public which cried " Hoax ! "—and its most ignorant members raise the same cry to-day—must indeed have felt, in some obscure way, frustrated. As though it had been thrown off balance and deprived of the agreeable repose which it was wont to enjoy in the *faithful* reproduction of the familiar. The extent of the outrage seemed so great that even a man of the calibre of Paul Valéry remained for a long time scandalized. In fact, four or five years later, on leaving a *Cubist* exhibition he was still writing to me : " How is one to distinguish *Cubist* A from *Cubist* B or *Cubist* C ? ', To this enlightened man it seemed that the sand storm which had blown upon the model had, at the same time, robbed the artist of all individuality. This was a rash judgement, and time was to make short work of it, and yet it permits us to gauge the aggressive power of *Cubism*.

★

Plate 24 Cat. No. 50

On Cubism

It is regrettable, however, that after thirty years *Cubism* continues to make some mystery of its original intentions and of the precise means it employed. We are reduced to inferring these, to discovering them fragment by fragment, the main actors and principal witnesses having wrapped themselves in silence. Yet it cannot be said of any of these secrets that revealing them would cause them to be lost. Recently I saw Picasso studying one of his unfinished works of 1911 or 1912. He had already filled several pages with mathematical calculations and he confided to me that in order to clarify this painting for himself he was obliged to embark on a whole series of measurements. What troubles me, however, is not this immediate seal of secrecy on a work of art, even when it turns against its author, but that the nature of these calculations, no doubt very simple, should be so well concealed that it is impossible for anyone to reconstruct them. Who would dare to undertake this task among all those who discourse so knowingly about Cubism?

from *Genesis and Perspective of Surrealism*—
Art of this Century—New York. 1942

ANDRÉ BRETON:

ON GEORGES BRAQUE

I cannot help being moved by the destiny of Georges Braque. This man has taken infinite precautions. Between his head and his hands I seem to see a great hour-glass whose sand appears to be in no greater a hurry than the motes that dance in a ray of sunlight. Sometimes this hour-glass goes down on the horizon and then the sand flows no more. That is because Braque "*loves the rule that corrects emotion*," while I myself do nothing but violently deny this rule. Where did he get it from? There must be some idea of God behind it. It's very nice to paint, and it's very nice not to paint. One can even paint "well," and not paint well. In short . . . Braque is at present a great refugee. I am afraid that in a year or two's time I shall no longer be able to mention his name. But that is being a little hasty.

Apollinaire turned against him after 1918. When he himself was beginning to turn out so badly that death was about to stop him, he could hardly find strong enough terms—and he chose other pretexts—to attack those who were offering to give in. Braque already appeared to be one of them. I have not the same reasons for attacking him, and never shall have, and I shall not forget that for many years he followed on his own account the road on which he and Picasso stood alone. . . . "The '*papiers collés*' in my drawings have given me a feeling of certainty," wrote Braque, and there is good reason for the unvaried motif of the wallpaper in our room to be for us now a tuft of grass growing on the face of a precipice. Except for this paper there would long ago have been no more walls, and we love, we try hard to love the walls that listen to us. We have vainly and unceasingly tried to reckon what our end on earth will be; it is impossible for us to make a higher degree of abstraction of the whole of reality than Braque has done by lending himself to this last falsehood of flowers. . . .

There is no need for me to say that, in spite of everything, the man of whom we are speaking remains the master of those *concrete relationships*, so difficult to ignore, that can be established between the immediate objects, but only the immediate objects, of our attention. With what brighter star, beneath what more luminous dew could ever be woven the canvas stretched between this blue tobacco packet and this empty glass? It has a power of fascination to which I am no less sensitive than to any other. Love can trample on us in this way, I know, and under certain circumstances it is legitimate to believe that nothing suggests itself to us so much as that we should at all costs ignore both love and all its charms.

from *Le Surréalisme et la Peinture*—Ed. Gallimard, Paris, 1928.
translated by David Gascoyne.

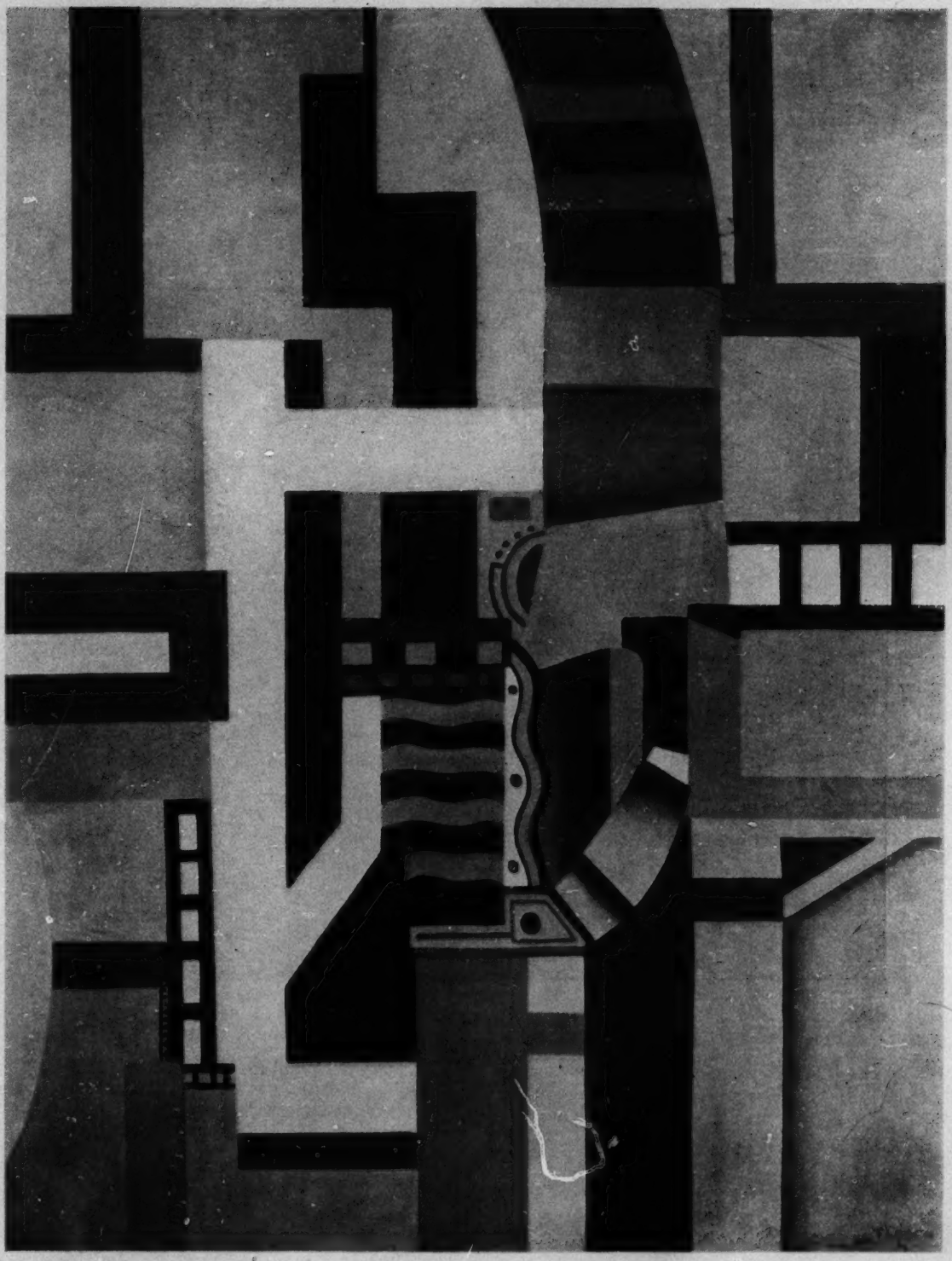

Plate 25

Cat. No. 52

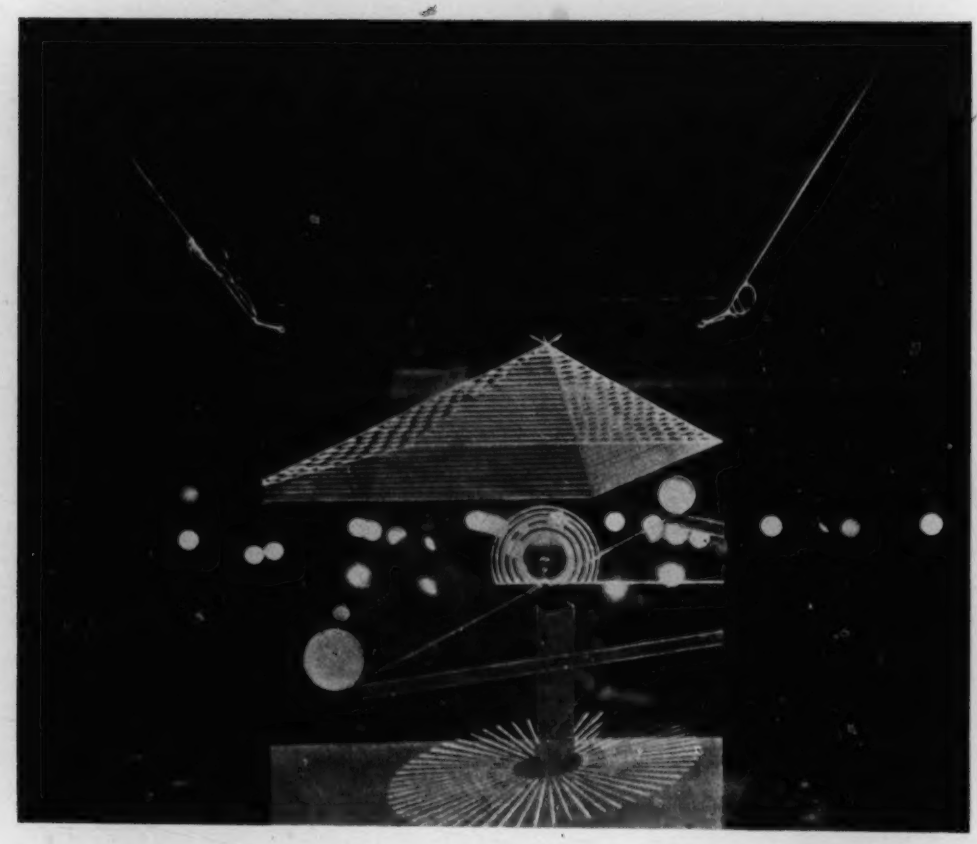

Plate 26

Cat. No. 37

TWO VIEWS ON MARCEL DUCHAMP

Marcel Duchamp, an original talent, full of promise, has been unable to express or perhaps even to know himself: in 1911 he produced canvases in which Guillaume Apollinaire detected the joint influence of Braque and of the painter of the *Tour Eiffel*, Robert Delaunay. These pictures were the *Nu descendant un escalier* and the *Jeune homme*, expressed in a series of summary outlines detached one from another, each of them rendering one of the successively studied movements. A third painting, dated 1912 and also reproduced in Apollinaire's book was entitled queerly enough: *le roi et la reine entourés de nus vitres* *; its conception appears less clear and more undecided. Marcel Duchamp was in fact, the creator of a French Futurism whose means he alone exploited. The tendency died out at the same time as its inventor.

Guillaume Janneau, in "L'Art Cubiste"
—Ed. Charles Moreau, Paris, 1929.

It has been said that from the moment of its publication, it became impossible to think as if *The Critique of Pure Reason* had never existed. One can, likewise, ask oneself to what extent it will one day be considered legitimate to have continued painting as if *La Mariée mise à nu* had never been produced. The intervention of Marcel Duchamp continues, with the passage of time, to assume the character of a more and more imperative formal notice. It tends to denounce as obsolete and vain the greater part of recent artistic production (including what could be revealed in America of Paris wartime artistic activity). Critical laziness alone can explain those innumerable repetitions, that delectation in which the spirit has no longer any share, those insignificant variations on superannuated themes. To this general disposition for marking time, even for backsliding, are opposed, indestructible and unique, not only the work of Duchamp but also his whole attitude throughout recent years . . . *quite detachedly from the consecrated forms of expression.* . . .

No work of art seems to me, up to this day, to have given as equitable scope to the rational and the irrational as *La Mariée mise à nu.* And even its impeccable dialectical conclusion . . . assures it an important place among the significant works of the twentieth century. What Marcel Duchamp, in a caption to be found amongst his notes, has called a *glass delay*, " a delay in all the general sense that is possible, a *glass delay* as one says a prose poem or a silver cuspidor," has not finished being a landmark whereby one can truly classify everything that artistic routine may yet try to achieve wrongly as *advance.* It is wonderful to see how intact it manages to keep its power of anticipation. And one should keep it luminously erect, to guide future ships on a civilization which is ending.

André Breton,
in *View*, Series V, No. 1, 1945.

* No wonder Monsieur Janneau finds the title strange. He does not quote it properly: the word " vitres " should be " vites " (quick or swift). An American editor translates the original title as follows: " The King and Queen surrounded by swift nudes." Grammatically unorthodox though it may appear, I propose " The King and Queen surrounded by nudes swifts," because it leaves the words " nudes " and " swifts " in the same relationship as in the French title. e. l. t. M.

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